

THE SORCERER.

An entirely Original Modern Comic Opera

IN TWO ACTS.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

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DRAMATIS PERSONÆ.

Sir Marmaduke Pointdextre (<i>an elderly baronet</i>)	MR. TEMPLE.
Alexis (<i>of the Grenadier Guards, his son</i>).....	MR. GEORGE BENTHAM.
Dr. Daly (<i>Vicar of Ploverleigh</i>)	MR. RUTLAND BARRINGTON.
Notary.....	MR. CLIFTON.
John Wellington Wells (<i>of J. Wells & Co., Family Sorcerers</i>)	MR. GEORGE GROSSMITH.
Lady Sangazure (<i>a lady of ancient lineage</i>).....	MRS. HOWARD PAUL.
Aline (<i>her daughter—betrothed to Alexis</i>)	MISS ALICE MAY.
Mrs. Partlet (<i>a pew-opener</i>)	MISS EVERARD.
Constance (<i>her daughter</i>)	MISS GIULIA WARWICK.

Chorus of Peasantry.

ACT I.—Grounds of Sir Marmaduke's Mansion.

(Half-an-hour is supposed to elapse between Acts I. and II.)

ACT II.—Market Place of Ploverleigh.

Time—The Present Day.

THE SORCERER.

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The Sorcerer.

ACT I.

No. 1.

CHORUS—"Ring forth, ye Bells."

ALLEGRO
VIVACE.

Ring forth, ye bells, With clari- on

sound, For- get your knells, For joys a- bound, For- get your notes Of

M. 5001.

mourn - ful lay, And from your throats Pour joy to - day. For to - day young A -

unis.

mf.

- lex - is Is be - trothed to A - line, And that

unis.


Young A - lex - is Point - dex - tre, To A - line Sang - a - zure.

pride of his sex is At the feast on the green,

of his sex is to be next her, on the green, Oh, be

For that pride of his sex is, of his sex is to be next her, At the feast on the green, on the

sure !



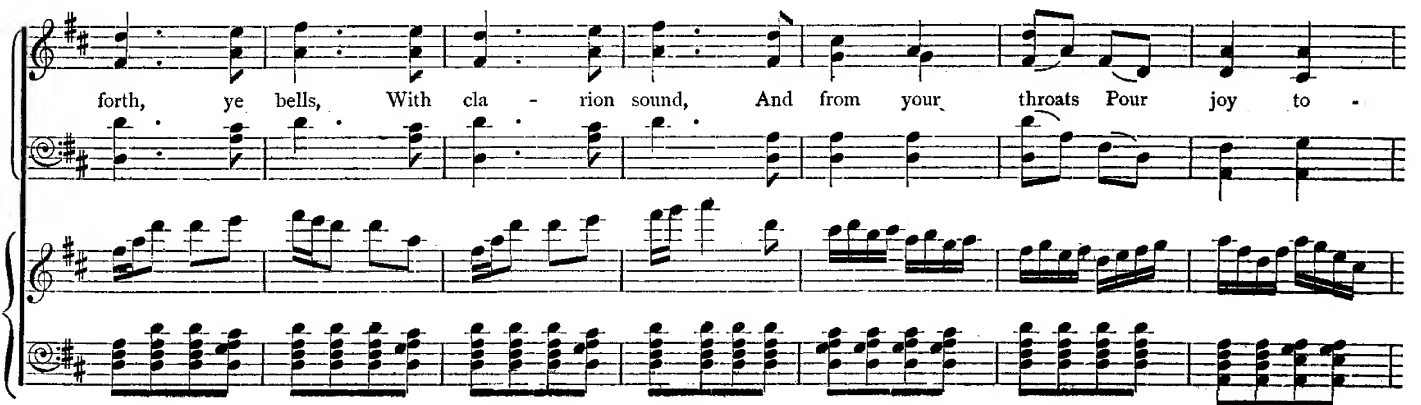
green, Oh, be sure! Ring forth, ye bells, With cla - rion sound, For - get your knells, For

This system contains the first two staves of music. The vocal line (treble clef) begins with a key signature of one sharp (F#) and a common time signature. The lyrics are: "green, Oh, be sure! Ring forth, ye bells, With cla - rion sound, For - get your knells, For". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.



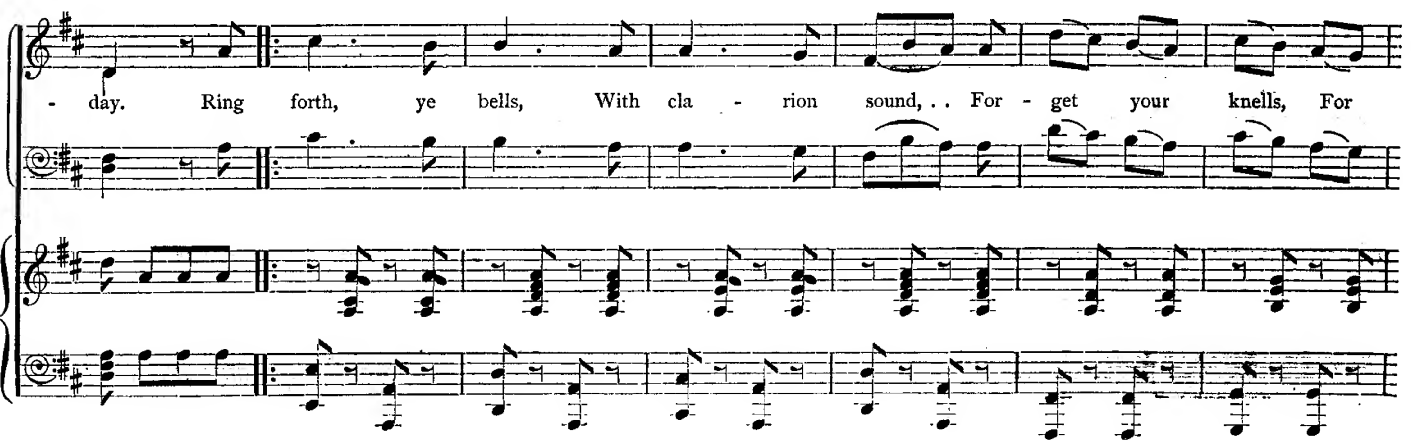
joys a - bound, For joys a - - bound, For - get your knells, For joys a - bound. Ring

This system contains the next two staves of music. The vocal line continues with the lyrics: "joys a - bound, For joys a - - bound, For - get your knells, For joys a - bound. Ring". The piano accompaniment continues with similar rhythmic patterns, including a forte (f) dynamic marking in the right hand.



forth, ye bells, With cla - rion sound, And from your throats Pour joy to -

This system contains the next two staves of music. The vocal line continues with the lyrics: "forth, ye bells, With cla - rion sound, And from your throats Pour joy to -". The piano accompaniment features a more active right hand with sixteenth-note runs.



- day. Ring forth, ye bells, With cla - rion sound, . . For - get your knells, For

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics: "- day. Ring forth, ye bells, With cla - rion sound, . . For - get your knells, For". The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

1st Volta.

joys a - bound. Ring -bound. Ring forth, ye bells, With cla - rion sound, For - -

- get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye

bells, With cla - rion sound, For joys a - - bound.

No. 2.

RECIT.—Mrs. Partlet and Constance.

RECIT. MRS. P.

Constance, my daughter, why this strange depression?

The vil-lage rings with sea-son-a-ble joy, Be-cause the young and a-mia-ble A-

- lex-is, Heir to the great Sir Marmaduke Pointdex-tre, Is plighted to A-line, The on-ly daughter of

An-na bel-la, La-dy Sang-a-zure. You, you, a-lone are sad and out of spi-rits;

Mrs. P.

a tempo.

What is the rea-son? Speak, my daugh-ter, speak!

RECIT. CONSTANCE.

a tempo lento.

Oh, mo-ther, do not ask! If my com-plex-ion From red to white should change in quick suc-ces-sion, And

then from white to red, oh, take no no-tice! If my poor limbs should trem-ble with e-mo-tion,

Pay no at-ten-tion, mo-ther, it is no-thing! If long and deep-drawn sighs I

chance to ut-ter, Oh, heed them not, Their cause must ne'er be known!

No. 2a.

ARIA—(Constance)—“When He is Here.”

Andante. CONSTANCE.

VOICE. When he is here, I sigh with

PIANO. *cres.* *f* *p* *p*

plea - sure, When he is gone, I sigh with grief. My hope-less fear No soul can mea - sure, His

love a - lone Can give my ach - ing heart re - lief, Can give my ach - ing heart re - lief! When he is

cres. *dim.*

cold, I weep for sor - row, When he is kind, I weep for joy. My grief un - told Knows no to

dim. *pp*

- mor - row, My grief un - told knows no to - mor - row— My woe can find No hope, no so-lace, no al-loy! No

rall.

cres. colla voce. *dim.*

hope, no hope, no so-lace, no al - loy!

p *mf* *dim.* *p*

Ped. * Ped.

2ND VERSE.

When I re - joice, Heshowsno plea - sure, When I am sad, It grieveshim not. His

p

so - lemn voice Has tones I trea - sure— My heart they glad, They so-lace my un-hap-py lot! They so-lace

cres.

my un - hap - py lot! When I de - spond, My woe they chas - ten, When I take heart, My hope they

dim.

cheer; With fol - ly fond To him I has - ten— With fol - ly fond To him I has - ten— From

dim. *pp*

him a - part, My life is ve - ry sad and drear! My life, my life is ve - ry sad and drear!

rall.

cres. colla voce. *dim.* *p* *mf*

dim. *p*

No. 3.

RECITATIVE—Rev. Dr. Daly.

VOICE.

PIANO.

First system of the musical score. The voice part is a single line with a whole rest. The piano part consists of two staves. The right hand has a complex, rapid melody with many sixteenth notes, starting with a sixteenth rest. The left hand has a more rhythmic accompaniment with eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is common time (C).

Second system of the musical score. The voice part is a single line with a whole rest. The piano part continues the complex melody from the first system. The key signature is one sharp (F#) and the time signature is common time (C).

RECIT. DR. D.

The air is charged with a - ma - to - ry numbers—

Third system of the musical score. The voice part has a recitative line with the lyrics "The air is charged with a - ma - to - ry numbers—". The piano part continues the complex melody from the first system. The key signature is one sharp (F#) and the time signature is common time (C).

Soft mad - ri - gals, and drea - my lo - vers' lays.

Peace, peace, old heart!

Fourth system of the musical score. The voice part has a recitative line with the lyrics "Soft mad - ri - gals, and drea - my lo - vers' lays. Peace, peace, old heart!". The piano part continues the complex melody from the first system. The key signature is one sharp (F#) and the time signature is common time (C).

Why wa - ken from its slum - bers The ach - ing mem - 'ry of the old, old days?

Fifth system of the musical score. The voice part has a recitative line with the lyrics "Why wa - ken from its slum - bers The ach - ing mem - 'ry of the old, old days?". The piano part continues the complex melody from the first system. The key signature is one sharp (F#) and the time signature is common time (C).

No. 3a. BALLAD—(Dr. Daly)—“Time was, when Love and I were well acquainted.”

Andante. DR. D.

VOICE. Time was, when Love and I were well ac-quainted. Time

PIANO. *p*

was, when we walk'd e-ver hand in hand, A saint - - ly youth, with world-ly thought un-tain - ted—

None bet-ter-lov'd than I in all the land! Time was, when mai-dens of the no-blest sta-tion, For -

- sak-ing e-ven mi-li-ta-ry men, Would gaze up-on me, rapt in a-do-ra-tion— Ah me, ah

cres. Ped. *

me, I was a fair young cu-rate then! Had I a

colla voce. *mf.* Ped. *

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante.' and the style is 'DR. D.'. The score consists of five systems of music. The first system shows the vocal entry with the lyrics 'Time was, when Love and I were well acquainted. Time'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The second system continues the vocal line with 'was, when we walk'd e-ver hand in hand, A saint - - ly youth, with world-ly thought un-tain - ted—'. The piano part continues with similar textures. The third system has the vocal line singing 'None bet-ter-lov'd than I in all the land! Time was, when mai-dens of the no-blest sta-tion, For -'. The piano part includes a crescendo marking. The fourth system shows the vocal line singing '- sak-ing e-ven mi-li-ta-ry men, Would gaze up-on me, rapt in a-do-ra-tion— Ah me, ah'. The piano part has a 'Ped.' (pedal) marking and an asterisk. The fifth system shows the vocal line singing 'me, I was a fair young cu-rate then! Had I a'. The piano part includes 'colla voce.' and 'mf.' markings, and ends with a 'Ped.' and an asterisk.

head-ache? sigh'd the maids as - sem - bled ; Had I a cold ? well'd forth the silent tear ; Did I look pale ? then

half a pa-rish trem-bled ; And when I cough'd all thought the end was near ! I had no care— no jealous doubts hung

o'er me, For I was lov'd beyond all o-ther men. Fled gild-ed dukes and belt-ed earls be - fore me, Ah

me, ah me, I was a pale young cu - rate then ! A pale young cu - rate, a pale young

Ped. * Ped. *

cu - rate, Ah me, I was a pale young cu - rate then !

cres. *f* *colla voce.* *p*

No. 4. RECIT. and MINUET—Sir Marmaduke, Dr. Daly, and Alexis.

DR. DALY.

Sir Mar-maduke— my dear young friend, A - lex - is— On this most hap - py—most aus - pi - cious plight - ing—

PIANO.

Per-mit me, as a true old friend, to ten - der My best, my ve - ry best, con-gra - tu - la - tions !

SIR M. ALEX.

Sir, you are most o - bleeg - ing. Doc - tor Da - ly, My dear old tu - tor, and my va - lued

pas - tor, I thank you from the bot - tom of my heart !

Segue minuet.

Tempo di menuetto. ("May fortune bless you!" &c.—Spoken.)

ANDANTE,

p
tr. *tr.* *tr.* *tr.* *f*
rall.

No. 5. CHORUS OF GIRLS—"With Heart and with Voice."

Allegretto. *f* *dolce.*
 PIANO.

CHORUS.
 With
cres. *f* *dim.* *p*

heart and with voice Let us wel - come this ma - ting To the youth of her choice; With a

heart pal - pi - ta - ting, Comes the love - - ly A - line! Comes the love - -

ly A - line! May their love ne - ver cloy! May their bliss be un - bound - ed! With a

ha - lo of joy May their lives be sur - round - ed! Heaven bless our A - line!

Heaven bless our A - line! May their love ne - ver cloy! May their

bliss be un - bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heaven

bless A - line! . . . May their love ne - ver cloy!

May their bliss be un - bound - ed! Heaven bless our A - line! . . .

bless our A - line! Heaven bless our A - line!

Heaven bless our A - line ! bless our A - line ! . . .

rall.

colla voci.

p

No. 6.

RECITATIVE.—Aline.

RECIT. ALINE.

My kind - ly friends, I thank you for this greet - ing, And as you

PIANO.

wish me ev - 'ry earth - ly joy, I trust your wish - es may have quick ful - fil - ment !

No. 6a.

ARIA.—"Happy Young Heart."

Tempo di valse non troppo vivace.

PIANO. *p* *cres.* *molto.* *ff*

Ped. *

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a melody in the right hand and a supporting bass line in the left hand. The dynamics start at piano (p), increase through crescendo (cres.) and molto (molto) to fortissimo (ff). A pedal point is indicated at the end of the introduction.

Oh, hap - py young heart! . . .

cres. *molto.*

The vocal entry is on a whole note, followed by a piano accompaniment of eighth notes. The piano part features a crescendo (cres.) and molto (molto) dynamic marking.

Comes thy young lord a - woo - - ing, With

f *dim.* *p*

The vocal entry is on a half note, followed by a piano accompaniment of eighth notes. The piano part features a forte (f) dynamic, a decrescendo (dim.), and a piano (p) dynamic marking.

joy in his eyes, And pride in his breast— Make much of thy prize, For he is the best That

p

The vocal entry is on a half note, followed by a piano accompaniment of eighth notes. The piano part features a piano (p) dynamic marking.

— ver came a - su - - ing, That came a - su - - ing.

cres.

The vocal entry is on a half note, followed by a piano accompaniment of eighth notes. The piano part features a crescendo (cres.) dynamic marking.

Yet, yet we must part, Young heart! Yet we must part, Yet we must part,

f *dim.* *p* *cres.*

Ped. *

Yet, yet we must part, Young heart! yet . . . we must part! . . .

f

f

Ped. *

Oh, mer - ry young heart, . . . Bright are the days of woo - - - ing!

cres. molto. *f* *dim.* *p*

But hap - pier far The days un - tried— No

p

sor - row can mar, When Love has tied The knot there's no . . un - do - - ing, There's

no . . un - do - ing. . . . Then, ne - ver to part, Young heart!

p *f* *dim.* *p*

Ped. *

p

ne - ver to part, ne - ver to part, Then, ne - ver to part, Young heart! Then,

cres.

ne - - ver to part, ne - ver to part, ne - ver to part,

p

ne - ver, ne - ver, ne - ver to part!

crescen do.

brillante.

ne - ver to part, Young heart! to

part!

No. 7.

RECITATIVE—Lady Sangazure.

Moderato.

PIANO.

LADY S.

My child, I join these kind con - gra - tu - la - tions : Heed not the tear that dims this a - ged

eye ! Old mem'-ries crowd a-round me ; Tho' I sor - row, 'Tis for my - self, A - fine, and not for thee !

No. 8. CHORUS OF MEN—"With Heart and with Voice."

TENORS.

BASSES.

ALLEGRETTO MARZIALE.

f *sf* *sf* *sf* *sempre.* *f*

With heart and with

voice Let us wel - come this mat - ing; To the maid of his choice, With a heart pal - pi - tat - ing,

Comes A - lex - is the brave! With heart and with voice

Let us wel - come . . . this ma - - - ting To the maid of his choice; To the maid of his

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line begins with the lyrics "Let us wel - come . . . this ma - - - ting To the maid of his choice; To the maid of his". The piano accompaniment provides a harmonic and rhythmic foundation.

choice Comes the brave A - . . lex - is, The brave A - lex - is, A - lex - is the

The second system of the musical score. The vocal line continues with the lyrics "choice Comes the brave A - . . lex - is, The brave A - lex - is, A - lex - is the". The piano accompaniment continues with a steady rhythm.

brave

The third system of the musical score. The vocal line concludes with the word "brave". The piano accompaniment continues with a steady rhythm.

No. 9.

DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

ALLEGRETTO. *mf* *tr* *p*

Wel-come, joy! a-dieu to

sad-ness! As Au-ro-ra gilds the day; So those eyes, twin orbs of glad-ness, Chase the clouds of care a -

- way; Ir-re-sis-ti-ble in-cen-tive Bids me hum-bly kiss your hand; I'm your ser-vant most at -

L'istesso tempo. *rall.* *p stacc.*

- ten-tive, Most at-ten-tive to com-mand. Wild with a-do-ra-tion! Mad with fas-ci-na-tion! To indulge my lamen -

- - ta-tion No oc-ca-sion do I miss! Goad-ed to dis-trac-tion By mad-den-ing in-ac-tion, I find some sa-tis -

cres.

passionata.

fac-tion in a-pos-tro-phe like this: San - ga - zure im - mor - tal, San - ga - zure di - vine!

p

cres. *ff dim.*

Wel-come to my por - tal, An - gel, oh be mine! Im - mor - tal, di - vine! An - gel, oh be mine!

cres. *ff dim.*

Ir - re - sis - ti - ble in - cen - tive Bids me hum - bly kiss your hand; I'm your ser - vant most at -

rall.

- ten - tive, Most o - be - dient to com-mand!

rall. *tr.*

LADY S.

Sir, I thank you most po - lite - ly For your grace - ful cour - te - see; Com - pli - ment more tru - ly

p

knight - ly Ne - ver yet was paid to me! Chi - val - ry is an in - gre - dient Sad - ly lack - ing in our

land— Sir, I am your most o - be - dient, Most o - be - dient to com - mand, Wild with a - do - ra - tion! Mad with fas - ci -

p stacc.

na - tion! To in - dule my la - men - ta - tion No oc - ci - sion do I miss! Goad - ed to dis - trac - tion By madden - ing in -

cres.

ac - tion, I find some sa - tis - fac - tion In a - pos - tro - phe like this: Mar - ma - duke im - mor - tal,

passionata.

p

Mar - ma - duke di - vine, Take me to thy por - tal, Loved one, oh be mine! Im -

cres. *ff* *dim.*

- mor - tal, di - vine! Loved one, oh be mine! . . . Chi - val - - - ry is
SIR. M.

Wild with a - do - ra - tion! Mad with fas - ci -

cres. *ff* *dim.* *p*

an in - - - gre - - - dient Sad - ly . . lack - - - ing

- na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! Wild with a - do - ra - tion! To in -

in . . our . . land. Wild with a - do - ra - tion! Mad with fas - ci -

- dulse my la - men - ta - tion No oc - ca - sion do I miss! I'm . . your . . ser - - - vant

- na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! To in - dulse my la - men -

most at - - - ten - - - tive, Most o - - - be - - - dient

f

ta - tion, No oc - ca - sion do I miss! Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! To in - dulse my la - men -

to com - mand! Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! To in - dulse my la - men -

p

ta - tion No oc - ca - sion do I miss! Your most o - be - dient!

ta - tion No oc - ca - sion do I miss! Your most o - be - dient!

rall.

Your most o - be - dient to com - mand.

rall.

Your most o - be - dient to . . com - man^d.

tr

No. 10. ENSEMBLE—(Aline, Alexis, Lawyer, and Chorus)—“All is prepared.”

MAESTOSO.

LAWYER.

All is prepar'd for seal-ing and for sign-ing, The

f *p*

con-tract has been draft-ed as a-greed.

CHORUS.

All is pre-par'd for seal-ing and for sign-ing, The con-tract has been

f

Ap-proach the ta-ble, O ye lo-vers pin-ing! With hand and seal now ex-e-cute the deed.

draft-ed as a-greed! Ap -

p *f*

proach the ta - ble, O ye lo - vers pin - ing, With hand and seal come ex - e - cute the deed.

ALEXIS. I de - li - ver it, I de - li - ver it, As my act and deed. ALINE. I de - li - ver it, I de - li - ver it, As my act and deed.

CHORUS. See, they sign with - out a qui-ver! It then to seal pro-ceed! They de - li - ver it, They de - li - ver it, As their act and deed

f ALINE. I de - li - ver it, I de - li - ver it, As my act and deed.
 f ALEX. I de - li - ver it, I de - li - ver it, As my act and deed.
 f LAWYER. They de - li - ver it, They de - li - ver it, As their act and deed.
 f They de - li - ver it, They de - li - ver it, As their act and deed.
 f *allacca.*

Allegro come 1mo.

Tempo 1mo.

f sf sf sf

TREBLE & ALTO.

TENOR.

BASS.

With heart and with voice Let us wel - come this mat-ing; Leave them

With heart and with voice Let us wel - come this mat-ing; Leave them here to re - joice, With true

here to re - joice, With true love pal - pi - ta - ting, Leave them

love pal - pi - ta - ting, A - - - lex - is the brave! With heart

8va.

here to re - joice, With true love pal - pi - ta - ting;
and with voice Let us wel - come this ma - - ting! Leave them

8va.

Heaven bless our A - line! The love - ly A - line! A -
here to re - joice, Leave them here to re - joice, A - lex - is the brave! A -

8va.

ff

- lex - is the brave And the love - ly A - line!
- lex - is the brave And the love - ly A - line!

8va.

No. II.

BALLAD—(Alexis)—“For Love Alone.”

Andante espressivo.

VOICE. Love feeds on ma - ny

PIANO. *f* *dim.* *p*

kinds of food, I know; Some love for rank, and some for du - ty; Some give their hearts a - way for emp - ty show, And

o - thers love for youth and beau - ty. To love for mo - ney all the world is prone; Some love themselves, and live all

lone - ly: Give me the love that loves for love a - lone— I love that love, I love it

p *rall.* *f a tempo.*

p *rall.* *f a tempo.*

Ped. *

on - ly! I love that love, I love it on - ly! Give me the love that loves for love a-lone-- I

Ped. *

love that love, I love it on - ly!

colla voce. *dim.*

Ped. *

What man for a - ny o - ther joy can thirst, Whose lov-ing wife a - dores him du - ly?

p

Want, mi-se - ry, and care may work their worst, If lov-ing wo-man loves you tru - ly. A lov-er's thoughts are e - ver

rall.

with his own—None tru - ly lov'd is e - ver lone - ly: Give me the love that loves for love a -

p *colla voce.*

f a tempo.

- lone— I love that love, I love it on - ly! I love that love, I love it on - ly! Give

f *Ped.* *

me the love that loves for love a - lone— I love that love I love it on -

ff *colla voce.*

ly!

ff *dim.*

No. 12. SONG—(Mr. Wells)—“My name is John Wellington Wells.”

VIVACE.

MR. WELLS.
My

name is John Wellington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And

e - ver-fill'd pur - ses, In pro-phe - cies, wit-ches, and knells. . . If you want a proud foe to "make tracks"— . . If you'd

melt a rich un-cle in wax— . . . You've but to look in On the re - si-dent Djinn, Number sev-en - ty, Sim-me-ry

Axe. . . . We've a first rate as - sortment of ma-gic ; And for rais-ing a posthumous shade, With ef .

- facts that are co-mic or tra-gic, There's no cheap-er house in the trade. . . . Love-phil-tre, we've quan-ti - ties

of it! And for know-ledge if a - ny one burns, . . . We're keep-ing a ve - ry small pro-phet, a pro-phet Who

brings us unbound-ed re - turns : . . . For he can pro-phe-sy With a wink of his eye, Peep with se - cu - ri - ty

In - to fu - tu - ri - ty, Sum up your his - to - ry, Clear up a mys - te - ry, Hu - mour pro - cli - vi - ty

For a na - ti - vi - ty, for a na - ti - vi - ty; He has answers o - ra - cu - lar, Bo - gies spec - ta - cu - lar,

Te - tra - pods tra - gi - cal, Mir - rors so ma - gi - cal, Facts as - tro - no - mi - cal, So - lemn or co - mi - cal,

And, if you want it, he Makes a re - duc - tion on ta - king a quan - ti - ty! Oh! If

cre - - - - - scen - - - - - do. *f* *dim.* *p*

a - ny - one a - ny - thing lacks, . . . He'll find it all rea - dy in stacks, . . . If he'll on - ly look in On the

re - si - dent Djinn, Num - ber se - ven - ty, Sim - me - ry Axe!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* (forte) appears in the right hand.

The second system continues the piano accompaniment from the first system. It features a consistent eighth-note bass line and chords in the right hand, maintaining the harmonic structure of the piece.

He can raise you hosts Of ghosts, And that, with - out re - flec - tors; And

The third system includes a vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same eighth-note bass line and chords. A dynamic marking of *p* (piano) is present in the left hand.

cree - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of

The fourth system features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains the eighth-note bass line and chords.

shrouds, And hor - ri - fy you vast - ly; He can rack your brains With chains, . . And

The fifth system includes a vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same eighth-note bass line and chords.

gib - ber - ings grim and gha - st - ly! Then, if you plan it, he Chan - ges or - ga - ni - ty, With an ur - ba - ni - ty

Full of sa - ta - ni - ty, Vex - es hu - ma - ni - ty With an in - a - ni - ty Fa - tal to va - ni - ty,

Driv - ing your foes to the verge of in - sa - ni - ty! Bar - ring tau - to - lo - gy, In de - mon - o - lo - gy,

'Lec - tro bi - o - lo - gy, Mys - tic no - sol - o - gy, Spi - rit phil - ol - o - gy, High - class as - tro - lo - gy,

Such is his know - ledge, he Is - n't the man to re - quire an a - po - lo - gy! Oh! My

ritard. *a tempo.* *f* *dim.* *p*

cres. *ritard.*

name is John Well-ing-ton Wells, . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And

e-ver-fill'd pur-ses, In pro-phe-cies, witch-es, and knells. . . And if a-ny-one a-ny-thing lacks, . . . He'll

cres. molto.

find it all rea-dy in stacks, . . If he'll on-ly look in On the re-si-dent Djinn, Number se-ven-ty, Simmer-y

Axe

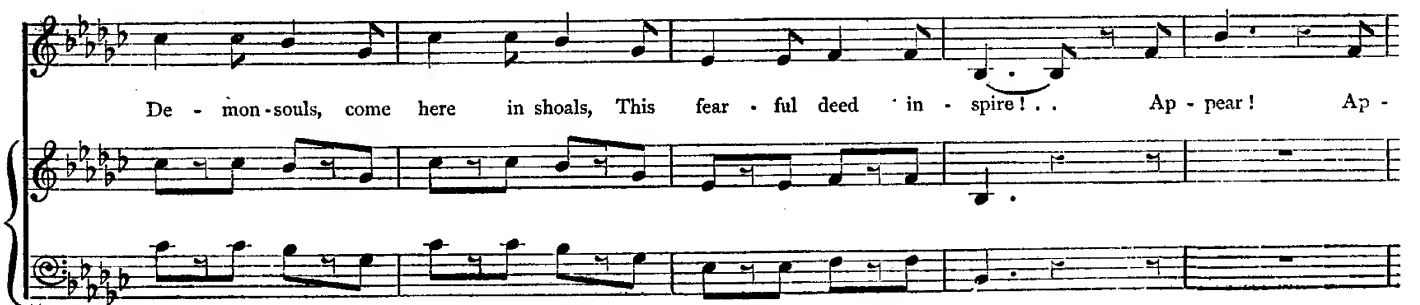
ff

No. 13. INCANTATION—Aline, Alexis, Mr. Wells, and Chorus.

ALLEGRETTO
QUASI
LENTO.



MR. WELLS.



- - pear! Ap - pear!

p

CHORUS.

Good mas - ter, we are here!

dim.

MR. WELLS.

Noi - some hags of night! Imps of dead - ly shade! Pal - lid ghosts, a -

Sva.

- rise in hosts, And lend me all your aid! Ap - pear! Ap - pear! Ap - pear!

Sva.

CHORUS.

Good mas - ter, we are

dim.

here !

Piu vivo.

ALEXIS.

Hark ! hark ! they as - sem - ble,

Piu vivo.

ALINE.

These fiends of the night !

Oh, A - lex - is, I trem - ble !

Seek safe - ty in flight !

cres.

Let us fly to the far off land, Where peace and plen - ty dwell ; Where the

fp

sigh . . . of the sil-ver strand Is echoed in ev'-ry shell. To the joys . . . that land will give On the

wings . . of love we'll fly, In in - no-cence there . . . to live, In

p

in - no-cence there . . . to die, In in - no-cence there to

cres.

live, . . . there to die, to live . . . and

f *sf* *colla voce.*

Ped. * Ped. *

a tempo.

ALINE.
die. Too late! . . too late! . . It

ALEXIS.
Too late! . . too late! . . It

MR. WELLS.
Too late! . . too late! . . It

CHORUS. *f*
Too late! . . too late! . . That may not be! . .

f *fp* *f* *fp*

a tempo.

may not be! That

may not be! That

may not be! That

That hap - - py fate is not for thee, *dim.*

dim.

hap - - - py fate is not for thee! . . .

hap - - - py fate is not for thee! . . .

hap - - - py fate is not for thee! . . .

is not for thee! . . .

dim.

pp

MR. WELLS. *Andante Moderato.*

Now, shrivelled hags, with poi - son bags Dis - charge your loath - some loads! Spit flame and fire, un -

f

- ho - ly choir, Belch forth your ven - om toads! Ye de - mons fell, with yelp and yell Shed

f

cur - ses far a - field! Ye fiends of night, your fil - thy blight In noi - some plen - ty

f

yield! (*Spoken*)—Number one! (*Spoken*)—Number two!

CHORUS.

It is done! One too few!

It is done! One too few!

Sva. *f* *Sva.* *f*

ppp

(*Spoken*)—Number three!

Set us free! set us free! our work is

Set us free! set us free! our work is

f

done! ha! ha! ha! ha! ha! ha! ha! ha!

done! ha! ha! ha! ha! ha! ha! ha! ha!

f

ALINE.

Let us fly to a far off land, Where peace and plen - ty dwell, Where the

ALEXIS.

Let us fly to a far off land, Where peace and plen - ty dwell, Where the

MR. WELLS.

Too late! too

CHORUS.

Set us free! set us free!

pp

sigh of the sil - ver strand Is e - choed in ev' - ry shell. Let us fly! let us

sigh of the sil - ver strand Is e - choed in ev' - ry shell. Let us fly!

late!

Too late! too late! too late! too

Set us free! set us free! ha! ha! ha! Ha! ha!

fly! let us fly! let us fly! let us fly! let us fly!

let us fly! let us fly! let us fly! let us fly!

late! it may not be! That hap - py fate is not for thee.

ha! ha! ha! ha! ha! ha! ha! ha! ha!

dim. al fine. pp Attacca final.

No. 14.

FINALE—"Now to the Banquet we Press."

ALLEGRETTO.

p cres.

f ff

1st time. 2nd time.

CHORUS.

Now to the ban-quet we press, Now for the eggs and the ham! . . . Now for the mus-tard and

dress, Now for the straw-ber-ry jam! . . . Now for the tea of our host! . . .

Now for the rol-lick-ing bun, . . . Now for the muf-fin and toast, And now for the gay Sal-ly

Lunn! . . . Now for the muf-fin and toast, And now for the gay Sal-ly Lunn! The

eggs and the ham And the straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The

eggs and the ham And the straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The

cres.

eggs and the ham And the straw - ber - ry jam, And the rol - lick - ing bun ! The rol - lick - ing bun And the

gay Sal - ly Lunn And the straw - ber - ry jam, jam, jam, Oh ! the

bun, bun, Oh ! the

straw - ber - ry, straw - ber - ry jam, bun, bun, Oh ! the

straw - ber - ry, straw - ber - ry jam, jam, jam, Oh ! the

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "straw - ber - ry, straw - ber - ry jam, bun, bun, Oh ! the" and "straw - ber - ry, straw - ber - ry jam, jam, jam, Oh ! the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. A crescendo hairpin is visible in the piano part.

rol - lick-ing, rol - lick-ing bun ! . .

rol - lick-ing, rol - lick-ing bun ! . .

The second system continues the musical score. The vocal staves have lyrics: "rol - lick-ing, rol - lick-ing bun ! . ." and "rol - lick-ing, rol - lick-ing bun ! . .". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present in the piano part.

Segue recit.

The third system concludes the musical score. The vocal staves end with a double bar line. The piano accompaniment continues with the same rhythmic pattern and ends with a double bar line. The instruction *Segue recit.* is written below the piano part.

RECIT. SIR M.

Be hap-py all, the feast is spread be-fore ye! Fear nothing, but enjoy yourselves, I pray!

f

Eat, aye, and drink, be mer-ry, I im-plore ye; For once let thought-less fol-ly rule the

fp *trem.*

Allegretto.

day!

cres. *ff* *p*

Eat, drink and be gay; Ban-ish all wor-ry and sor-row, Laugh gai-ly to

day, Weep (if you're sor-row) to-mor-row! Come, pass the cup round, . .

I will go bail for the li-quer; It's strong, . . I'll be bound, For it was brew'd by the

vi-car! It's strong, . . . I'll be bound, For it was brew'd by the vi-car!

cres.

ALINE.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

CONS.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

LADY S.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

MRS. P.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

ALEX.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

DR. D.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

SIR M. AND NOTARY.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

MR. WELLS.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

CHORUS.

f None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

ALINE.

jo - rum of tea. . .

CONS.

jo - rum of tea. . .

LADY S.

jo - rum of tea. . .

MRS. P.

jo - rum of tea. . .

ALEX.

jo - rum of tea. . .

MR. B.

jo - rum of tea. . .

SIR M.

jo - rum of tea. . .

MR. W.

jo - rum of tea. . .

jo - rum of tea. . .

p

ALINE. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

ALEX. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

MR. W. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

p

They are ex - ceed - ing!

Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing!

Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing!

Their hearts will melt In half an hour— Then will be felt The po - tion's

pow'r! Then will be felt The po - tion's pow'r! . . . The po - tion's pow'r! . . .

pow'r! Then will be felt The po - tion's pow'r! . . . The po - tion's pow'r! . . .

pow'r! Then will be felt The po - tion's pow'r! . . . The po - tion's pow'r! . . .

*Sva.**cres. molto.**loco.*

DR. DALY.

Pain, trou - ble and care,

ff *p*

Mi - se - ry, heart-ache and wor - ry, Quick, out of your lair! Get you all gone in a hur - ry!

Toil, sor - row and plot . Fly a-way quicker and quicker, Three spoons to the pot, That is the

brew of your vi - car! Three spoons to the pot, That is the brew of your vi - car!

cres.

Andante.

ALINE.

None so cun-ning as he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

CONS.

None so cun-ning as he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

LADY S.

None so cun-ning as he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

MRS. P.

None so cun-ning as he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

ALEX.

None so cun-ning as he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

DR. D.

None so cun-ning as he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

SIR M. AND NOTARY.

None so cun-ning as he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

MR. WELLS.

None so cun-ning as he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

CHORUS.

None so cun-ning as he . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

f

Andante. p

ALINE.
Oh love, true love! Un-world-ly, a -

ALEXIS.
Oh love, true love! Un-world-ly, a -

- bi - ding! Source of all plea-sure, true foun-tain of joy, Oh love, true love, di - vine - ly con -

- bi - ding! Source of all plea-sure, true foun-tain of joy, Oh love, true love, di - vine - ly con -

- fi - ding, Ex - qui-site trea-sure that knows no al - - loy!

- fi - ding, Ex - qui-site trea-sure that knows no al - - loy! Oh love, true love, rich har - vest of

Oh love, oh love, . . .

glad-ness, Peace - bear-ing til-lage, great gar-ner of bliss, Oh love, oh love, . . .

cres.

Oh love, true love, look down on our sad - ness, Dwell in this vil - lage, Oh dwell in this

Oh love, true love, look down on our sad - ness, Dwell in this vil - lage, Dwell in this

p *cres.*

Ped.

f

vil - lage, oh hear, . . . oh hear . . . us, Hear . . .

vil - lage, oh hear us, Oh hear us in this! Oh hear us, oh hear us, oh

f

p *rall. e dim.*

. . . us, oh love, in this! Oh love, true love, oh hear us in

hear us, love, in this! Oh love, true love, oh hear us in

p *rall. e dim.*

pp *Allegretto non troppo vivace.*

this!

pp this!

pp *Allegretto non troppo vivace. pp*

Ped.

DR. D.



Oh mar - vel - lous il - lu - sion! oh

SIR M. & NOTARY.



Oh mar - vel - lous il - lu - sion! oh

TENORS.

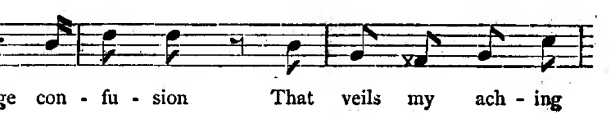


Oh mar - vel - lous il - lu - sion! oh

BASSES.



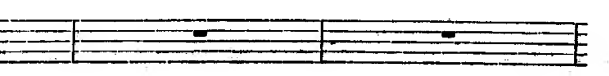
Oh mar - vel - lous il - lu - sion! oh



ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing

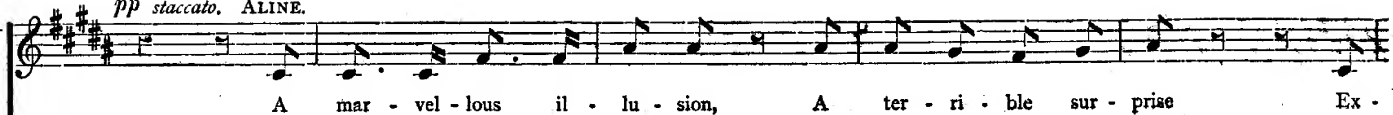
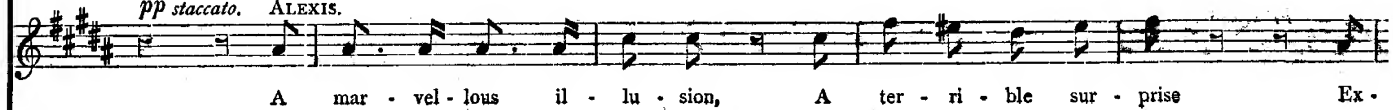


ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing



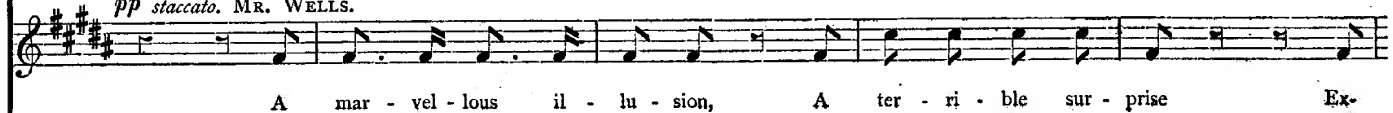
ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing



pp staccato. ALINE.*pp staccato.* ALEXIS.

eyes?

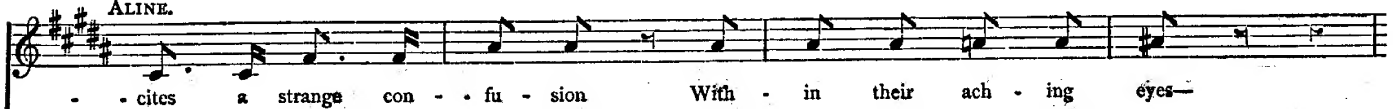
eyes?

pp staccato. MR. WELLS.

eyes?

pp staccato.

ALINE.



ALEXIS.



MR. WELLS.



pp ALINE
They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp CONS.
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp LADY S.
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp MRS. P.
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp ALEX.
They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp DR. DALY.
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp SIR M. AND NOTARY.
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp MR. WELLS,
They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp CHORUS,
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp

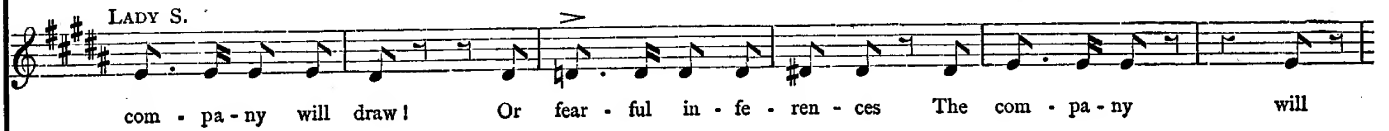
ALINE.



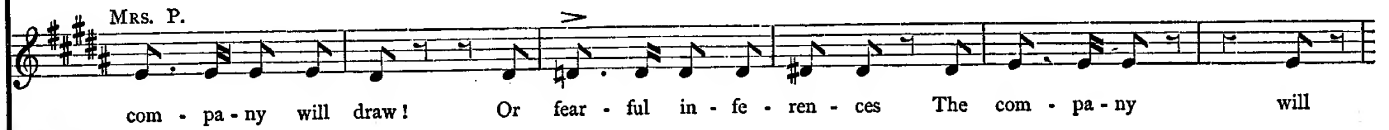
CONS.



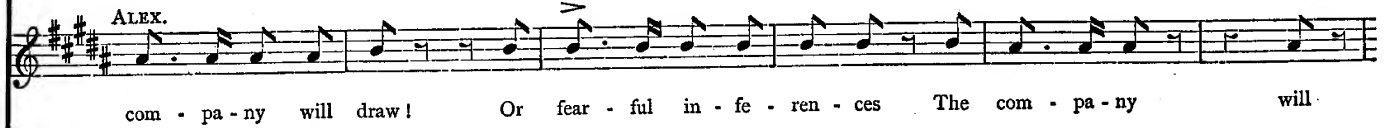
LADY S.



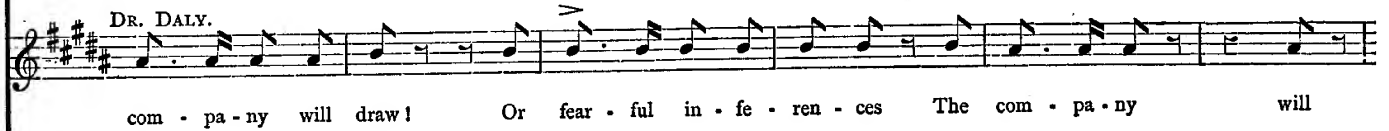
MRS. P.



ALEX.



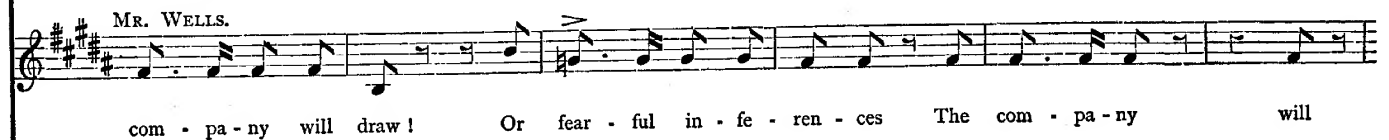
DR. DALY.



SIR M. & NOTARY.



MR. WELLS.



ALINE.
draw! Oh mar - - vel - lous . . . il - lu - sion!

CONS.
draw! Oh mar - - vel - lous . . . il - lu - sion!

LADY S.
draw! Oh mar - - - - - vel - -

MRS. P.
draw! Oh mar - - - - - vel - -

ALEXIS.
draw! Oh mar - vellous il - lu - - -

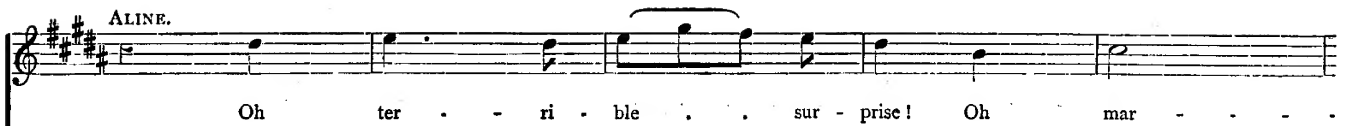
DR. D.
draw! Oh, mar - vellous il - lu - - - sion! Oh

SIR M. & NOTARY.
draw! Oh mar - - - - - vel - -

MR. WELLS.
draw! Oh mar - - - - - vel - -

draw! Oh marvellous il - lusion! Oh ter - ri - ble sur - prise! Oh marvellous il - lu - sion! Oh ter - ri - ble sur - prise! Oh marvellous il -

ALINE.



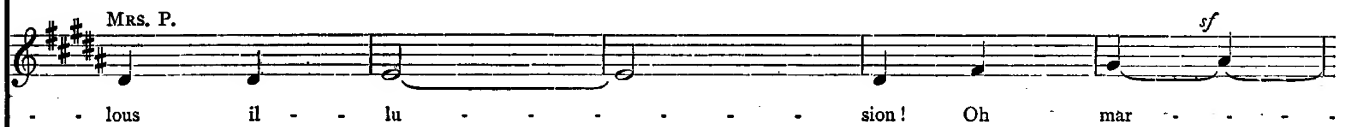
CONS.



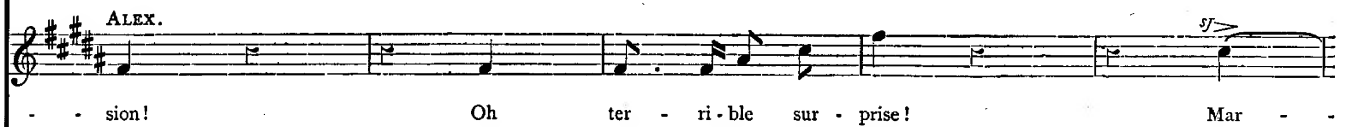
LADY S.



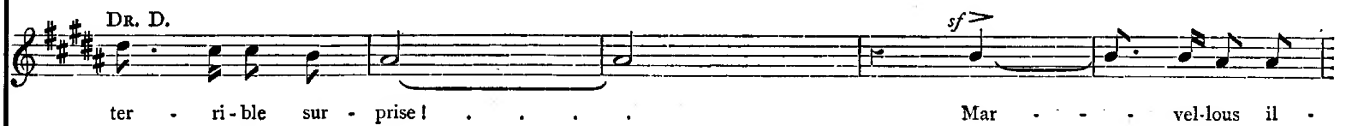
MRS. P.



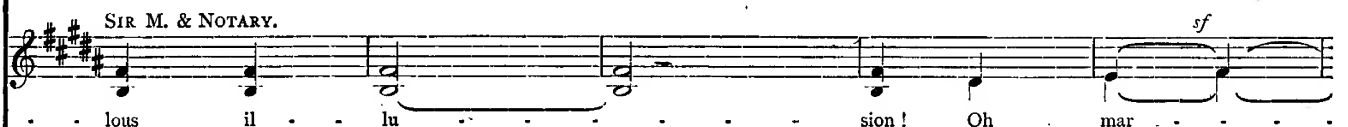
ALEX.



DR. D.



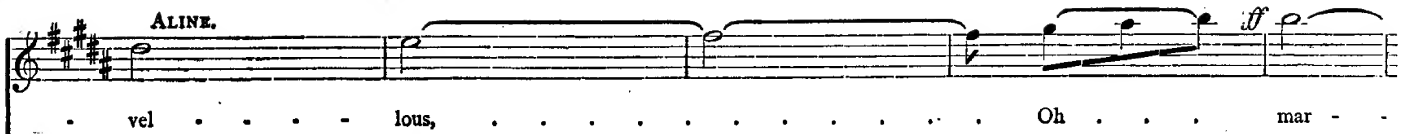
SIR M. & NOTARY.



MR. WELLS.

*cres. molto.**cres. molto.*

ALINE.



CONS.



LADY S.



MRS. P.



ALEXIS.



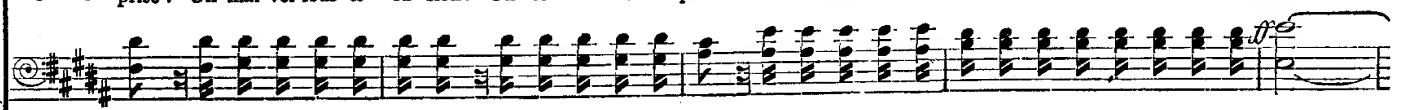
DR. DALY.



SIR M. & NOTARY.



MR. WELLS.



cres.



ALINE.

dim.

1mo Volta.

2nd Volta.

vel - lous

il - lu

sion !

sion !

CONS.

dim.

vel - lous

il - lu

sion !

sion !

LADY S

dim.

vel - lous

il - lu

sion !

sion !

MRS. P.

dim.

vel - lous

il - lu

sion !

sion !

ALEX.

dim.

vel - lous

il - lu

sion !

sion !

DR. D.

dim.

vel - lous

il - lu

sion !

Oh

sion !

SIR M. & NOTARY.

dim.

vel - lous

il - lu

sion !

sion !

MR. W.

dim.

vel - lous

il - lu

sion !

sion !

*dim.**p**ff unis.*

Oh

ter - ri - ble

sur

prise !

Oh marvellous il - prise !

Oh marvellous il -

Oh

ter - ri - ble

sur

prise !

Oh

ter - ri - ble

sur

prise !

*dim.**p**ff*

ALINE. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

CONS. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

LADY S. *ff*

Oh terrible surprise Oh terrible surprise ! What is this strange con - fu - sion That

MRS. P. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

ALEX. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

DR. DALY. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

SIR M. & NOTARY. *ff* *unis.*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

MR. WELLS. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

- - lusion ! Oh marvellous il - lu - sion ! Oh terrible sur - prise ! What is this strange con - fu - sion T l

ff

ff

ALINE.
veils their ach-ing eyes, That veils . . . their eyes? . . .

CONS.
veils my ach-ing eyes, That veils . . . my eyes? . . .

LADY S.
veils my ach-ing eyes, That veils . . . my eyes? . . .

MRS. P.
veils my ach-ing eyes, That veils . . . my eyes? . . .

ALEX.
veils their ach-ing eyes, That veils . . . their eyes? . . .

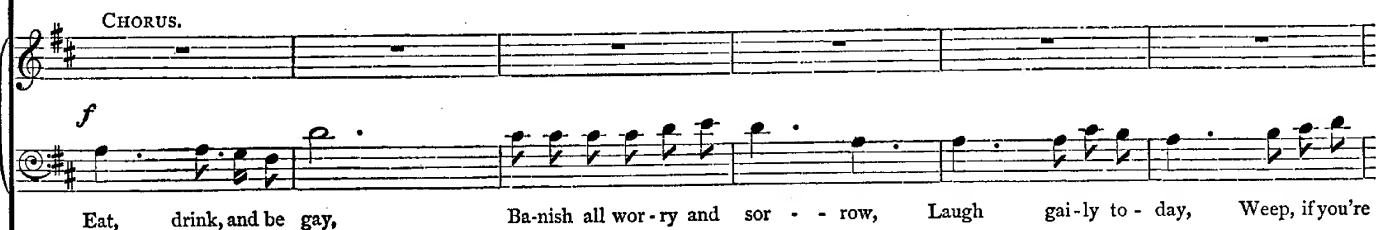
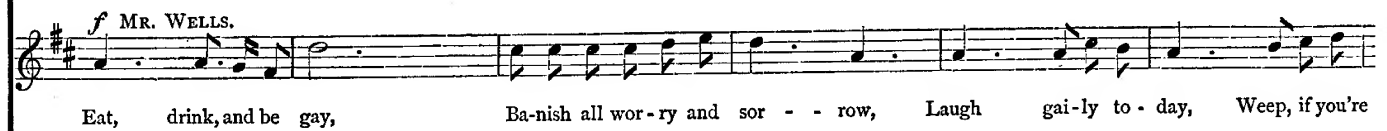
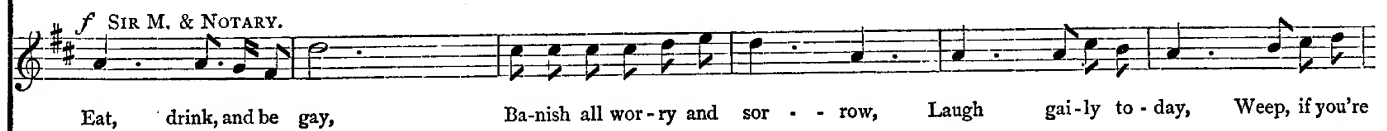
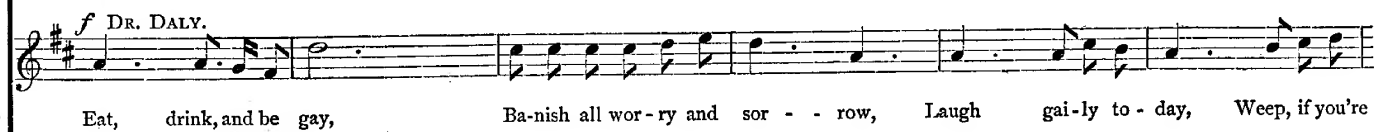
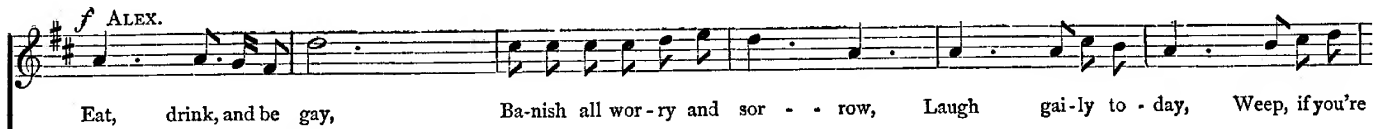
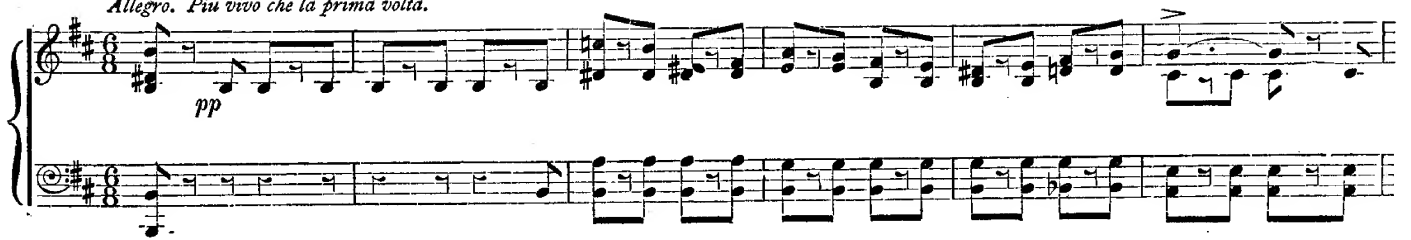
DR. D.
veils my ach-ing eyes, That veils . . . my eyes? . . .

SIR M. & NOTARY.
veils my ach-ing eyes, That veils . . . my eyes? . . .

MR. WELLS.
veils their ach-ing eyes, That veils . . . their eyes? . . .

veils my ach-ing eyes, That veils . . . my eyes? . . .

p *cres.* *f* *ff*

Allegro. Più vivo che la prima volta.

f ALINE.
Come, pass the cup round, We will go bail for the li- quor; It's

f CONS.
Come, pass the cup round, We will go bail for the li- quor; It's

f LADY S.
Come, pass the cup round, We will go bail for the li- quor; It's

f MRS. P.
Come, pass the cup round, We will go bail for the li- quor; It's

ALEXIS.
sor - ry, to - morrow.

DR. DALY.
sor - ry, to - morrow.

SIR M. & NOTARY.
sor - ry, to - morrow.

MR. WELLS.
sor - ry, to - morrow.

Come, pass the cup round, We will go bail for the li- quor; It's

sor - ry, to - morrow.

ALINE.

strong, I'll be bound, For it was brewed by the vi-car!

CONS.

strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was

LADY S.

strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was

MRS. P.

strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was

DR. D.

It's strong, I'll be bound, For it was

SIR M. & NOTARY.

It's strong, I'll be bound, For it was

strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was

ALINE.
See ! see ! they drink, All thought un-heed-ing, The tea cups

CONS.
brewed by the vi-car ! Pass the cup round, It's strong, I'll be bound !

LADY S.
brewed by the vi-car ! Pass the cup round, It's strong, I'll be bound !

MRS. P.
brewed by the vi-car ! Pass the cup round, It's strong, I'll be bound !

ALEX.
See ! see ! they drink, All thought un-heed-ing, The tea cups

DR. D.
brewed by the vi-car ! Pass the cup round, It's strong, I'll be bound !

SIR M. & NOTARY.
brewed by the vi-car ! Pass the cup round, It's strong, I'll be bound !

MR. W.
See ! see ! they drink, All thought un-heed-ing, The tea cups

brewed by the vi-car ! Pass the cup round, It's strong, I'll be bound !

p *f* *p* *f* *p*

ALINE. *cres.* *ff*
 clink, We are suc-ceed-ing! We are suc-ceed - - - ing! None so cunning as

CONS. *ff*
 None so cunning as

LADY S. *ff*
 None so cunning as

MRS. P. *ff*
 None so cunning as

ALEXIS. *cres.* *ff*
 clink, We are suc-ceed-ing! We are suc-ceed - - - ing! None so cunning as

DR. DALY. *ff*
 None so cunning as

SIR. M. & NOTARY. *ff*
 None so cunning as

MR. WELLS. *cres.* *ff*
 clink, We are suc-ceed-ing! We are suc-ceed - - - ing! None so cunning as

ff
 None so cunning as

cres. *f* *ff*

ALINE.



CONS.



LADY S.



MRS P.



ALEX.



DR. D.



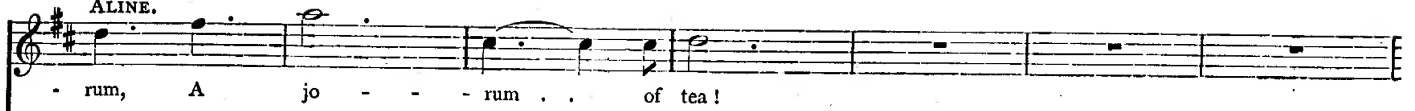
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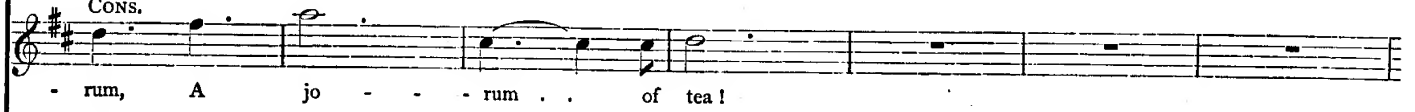
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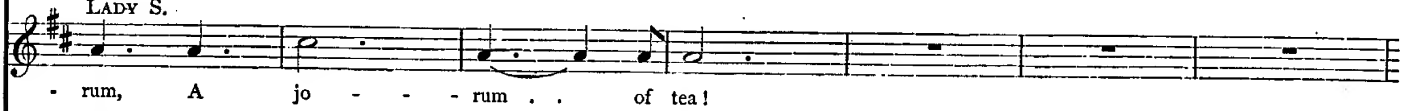
ALINE.



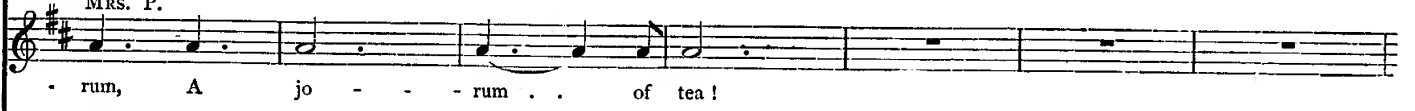
CONS.



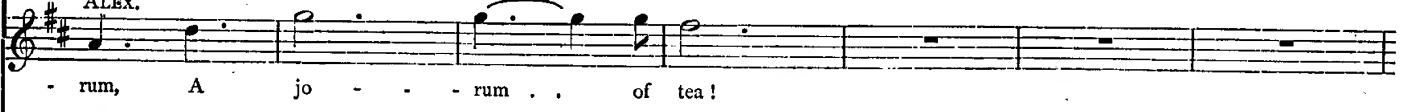
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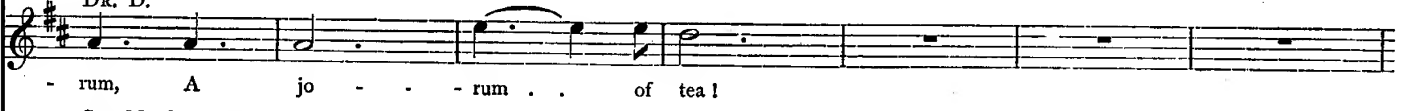
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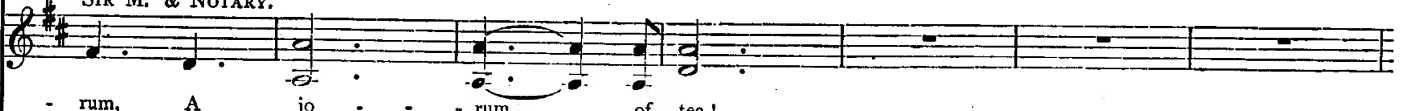
ALEX.



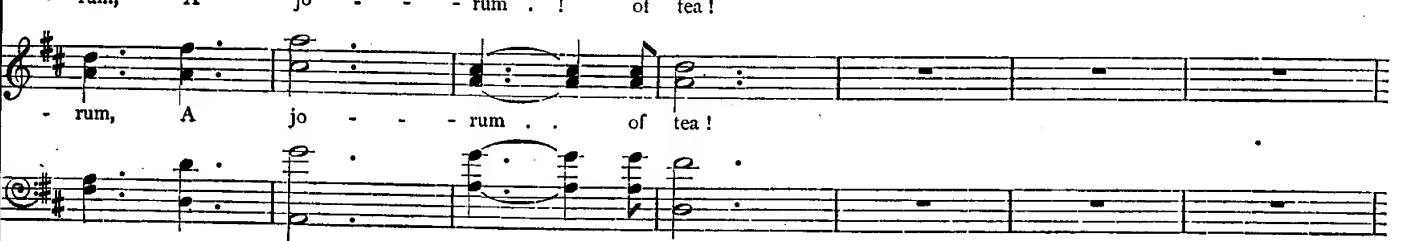
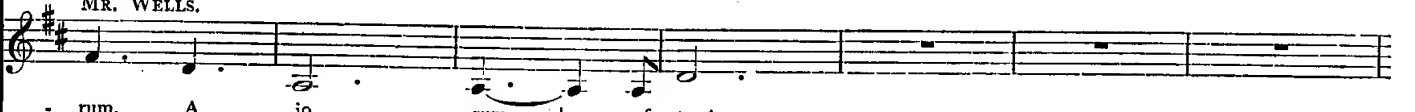
DR. D.



SIR M. & NOTARY.



MR. WELLS.



End of 1st Act.